

**MARVEL®**

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COMICS GROUP



\$12.95 **M 1**

# *the* OFFICIAL MARVEL COMICS **TRY-OUT** BOOK



J.R. JR./MILGROM



XEROX	STATS	CODE

Book \_\_\_\_\_ | Issue \_\_\_\_\_ | pg. # \_\_\_\_\_

## “Just Give Me A Chance!”

A lot of people want to be Marvel comics inkers...or writers, pencilers, colorists, or letterers. “Fine,” I tell them. “The comics market is growing like never before. We need more creative people...so send us samples of your work!”

That’s not as easy as it sounds though. Creating a comic book is a team effort—very seldom does one person do all of the creative jobs. Trying to prove that you’re a good inker without professional penciled pages to work on is like trying to prove you’re a good pass receiver without having a quarterback to throw you the football.

The same logic applies to the other creative disciplines involved. A prospective colorist needs professional pages to color. A letterer needs scripted, penciled pages. A penciler needs a good story plot from which to work. And, a writer’s needs are the most complicated—though he originates the creative chain by inventing the story plot, no writer really works entirely alone. An editor helps him along with the plot, often providing the “springboard” from which he works. Also, a writer has a second task—after the penciler tells the story in pictures (working from the story plot) the writer writes dialogue appropriate to the pictures. Therefore, in order to show that he can write dialogue, a prospective writer needs professionally penciled pages.

“If I only had some professionally penciled pages to work on, I’m sure I could prove that I’m good enough to be an inker for Marvel Comics!” I’ve heard that statement or the equivalent from would-be writers, pencilers, colorists, letterers, tens of thousands of times. I’ve never been able to help...until now.

This book is my answer to everyone out there who wants a chance to try out as a writer, penciler, letterer, colorist or inker. It’s an opportunity to prove yourself under simulated “combat conditions”—as close as possible to actual, professional working conditions.

It starts out with a few completed pages done by top-notch professional comics creators. Consider them examples, which may give you some guidance on your own work. That starts on page five. From that point on, you’ll have opportunities, one at a time, to perform all of the creative jobs involved in the making of comics—right on the pages of this book!

You’ll notice that it’s printed on paper which is “regulation size and weight”—virtually identical to the art board that Marvel Comics creators use. It has the same markings, the same surface,—and the pages can be removed to make them easier to work on. Before each section—each new creative challenge—you’ll find brief explanations of the disciplines involved, the tools to be used, and the goals to be achieved. You won’t find much coaching,—this is a **try-out book**.

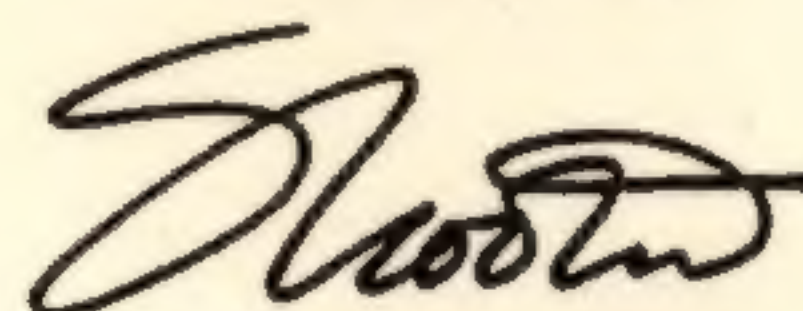
I’m not going to pretend that this book can teach you all you need to know about writing, drawing, and the other comics creative skills in a few paragraphs on each subject, but it can give you the chance to hone your skills, or, perhaps prove them.

I think you’re going to enjoy this.

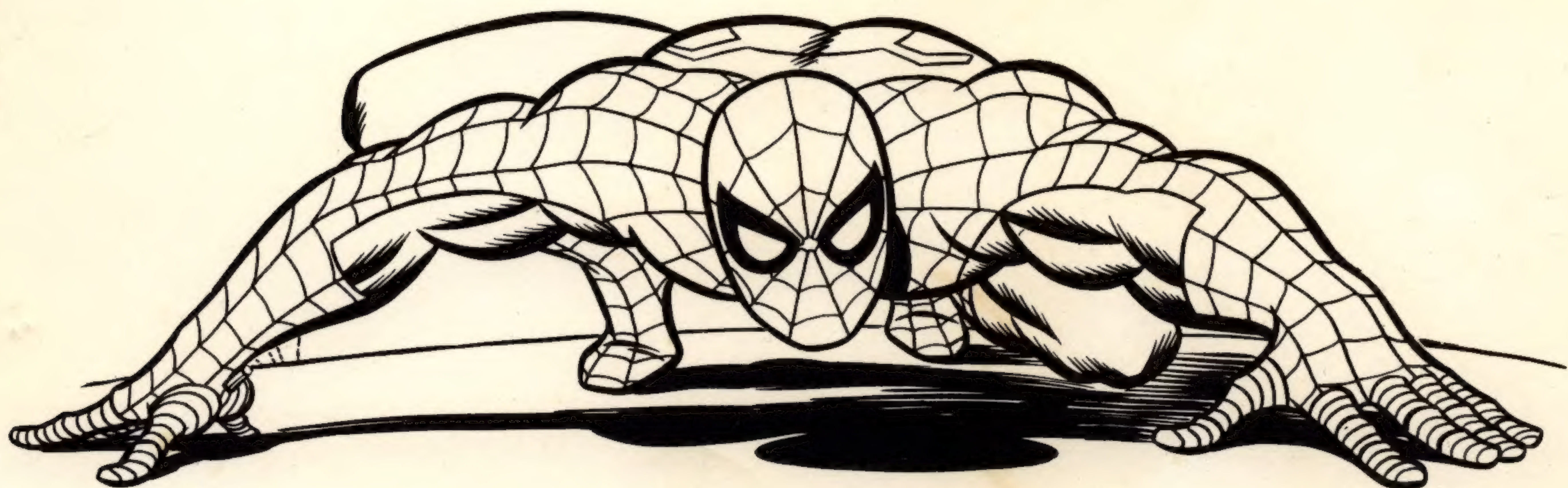
By the way, on the back cover you’ll find information about how to submit to us the samples you’ll be creating if you think the work you’ve done is as good or better than pages 1-3 of this book! If you’re that good, we can’t wait to hear from you!

By the way again, if you happen to be one of those many people who are quite understandably puzzled by the mysterious job titles found in comic book credits,—if you’ve been wondering just exactly what an inker does, for example, this book ought to make it all very clear very quickly. And, once you understand what’s involved, don’t be surprised if you think it looks like fun. Go ahead and give it a try.

Good luck,



Jim Shooter  
Editor-In-Chief  
Marvel Comics





Stan Lee  
PRESENTS: **THE AMAZING SPIDER-MAN®**

PLOTTER & SCRIPTER / PENCILER / INKER / LETTERER / COLORIST / EDITOR  
JIM SHOOTER / JOHN S. ROMITA / ALLEN MILGROM / JIM NOVAK / CHRISTIE SCHEELE / MICHAEL Z. HOBSON

# PERSONALS!

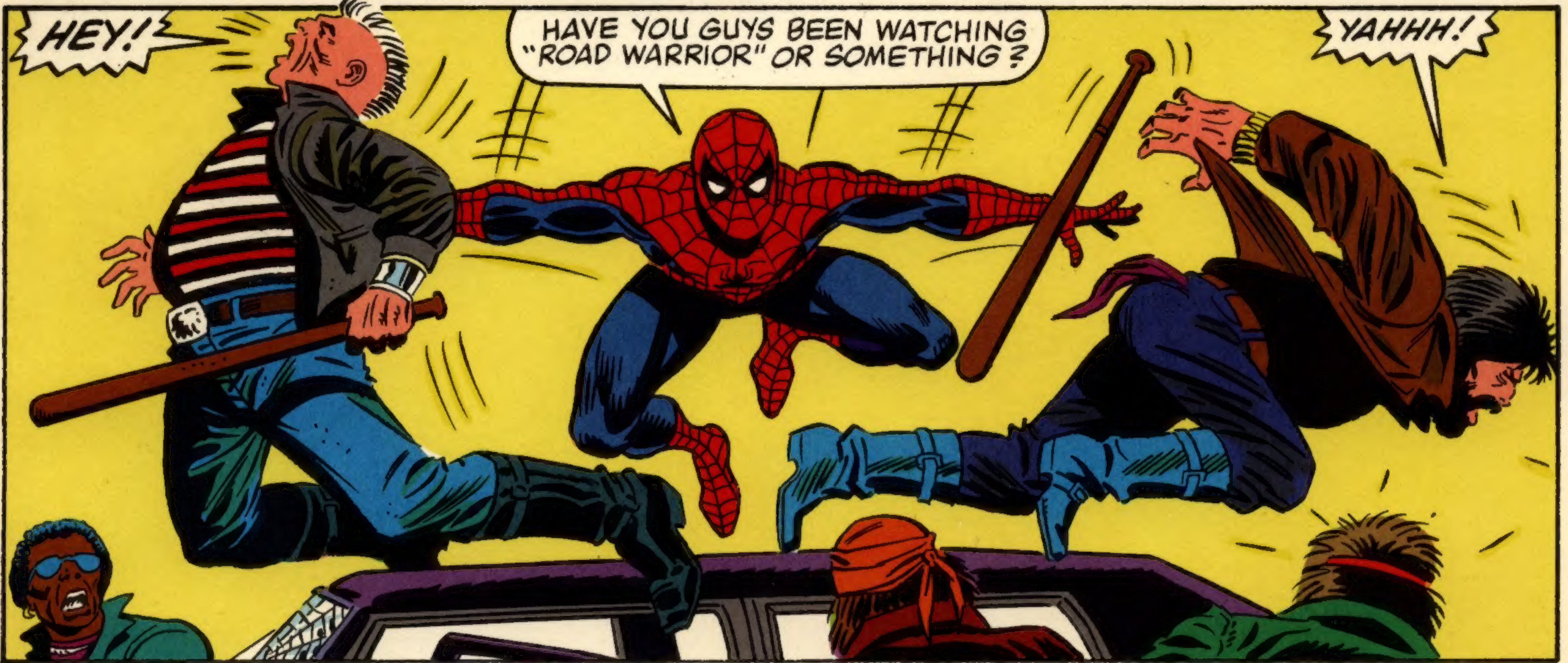
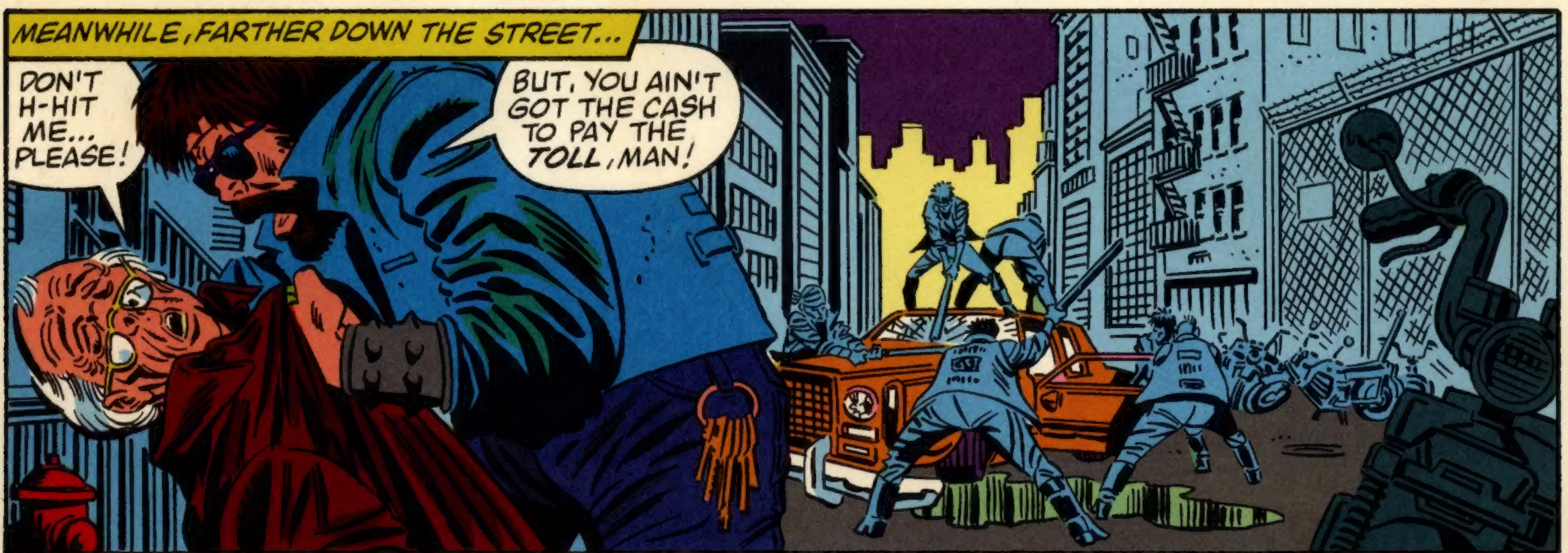
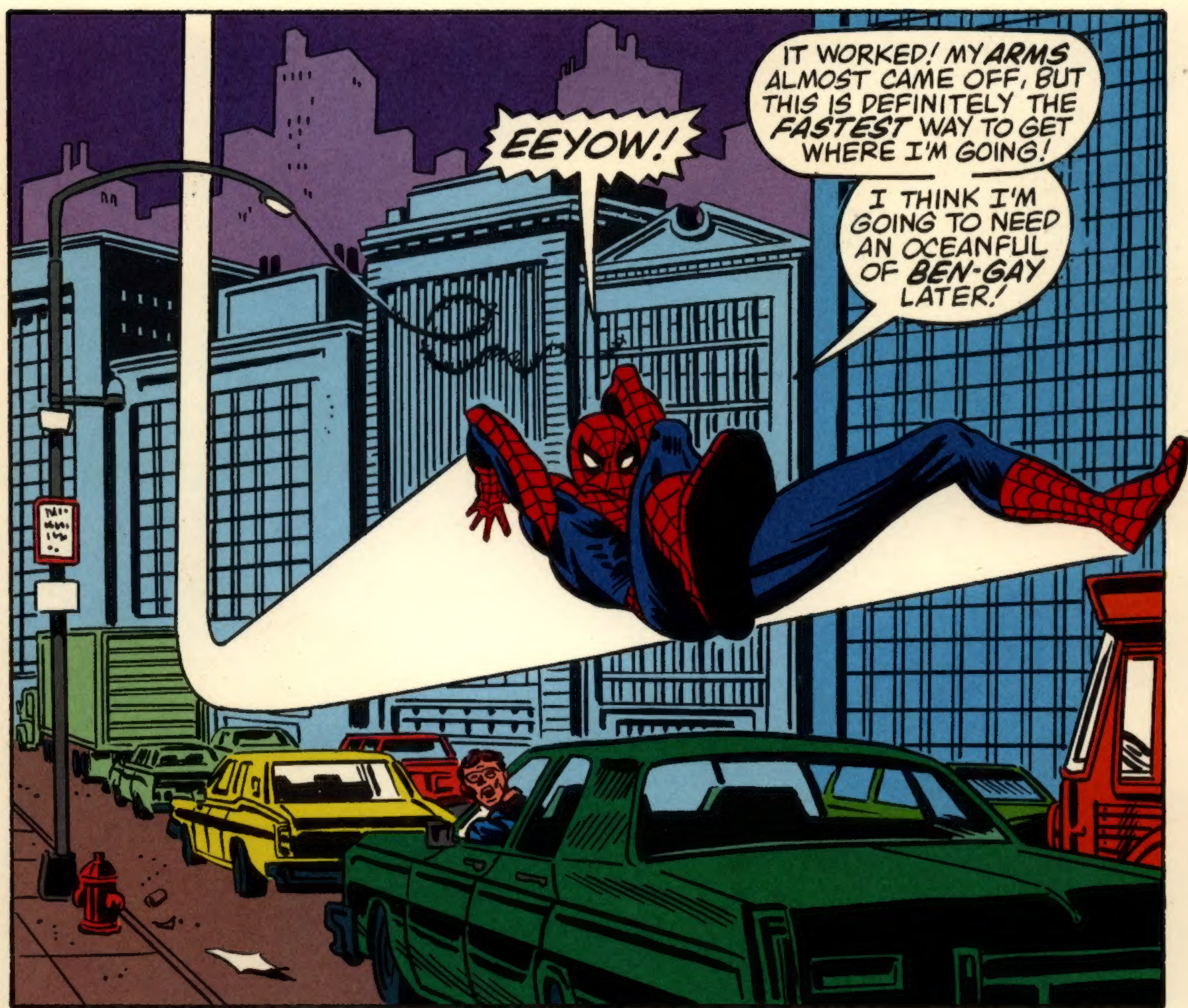
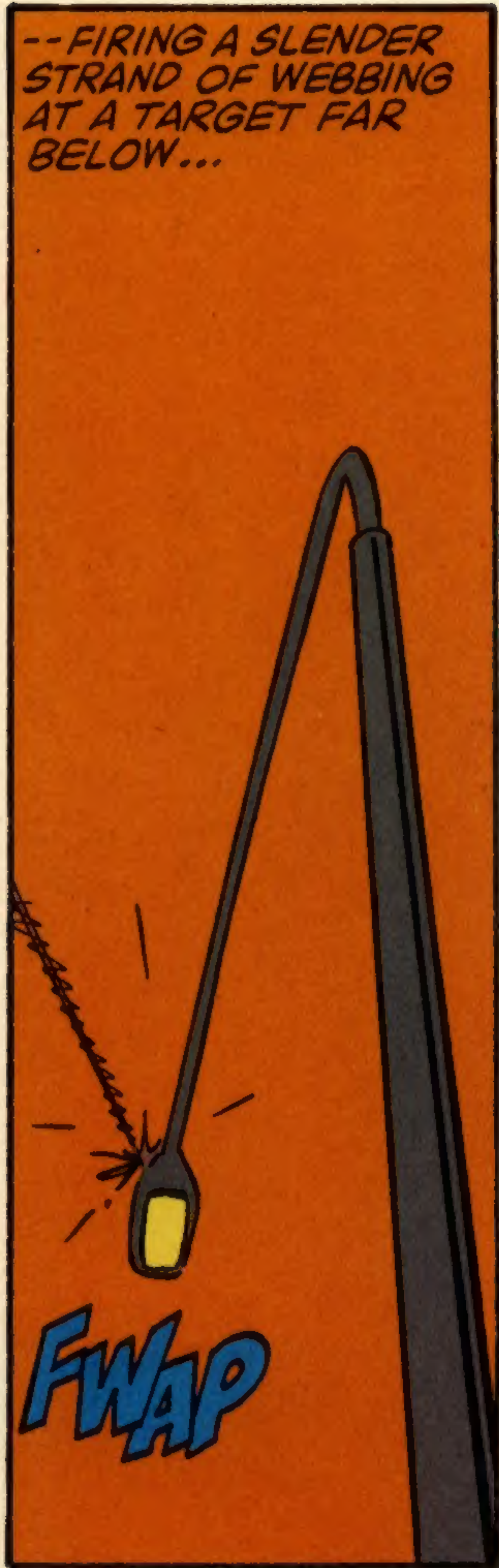
LEAPING EARTHWARD  
FROM A ROOFTOP THIRTY  
STORIES HIGH, THE AMAZING  
SPIDER-MAN STREAKS  
TOWARD THE GRIMY STREET  
LIKE A RED-AND-BLACK BOLT  
SHOT FROM SOME GIANT  
CROSSBOW!

A WASTED  
SECOND WILL  
COST A LIFE!

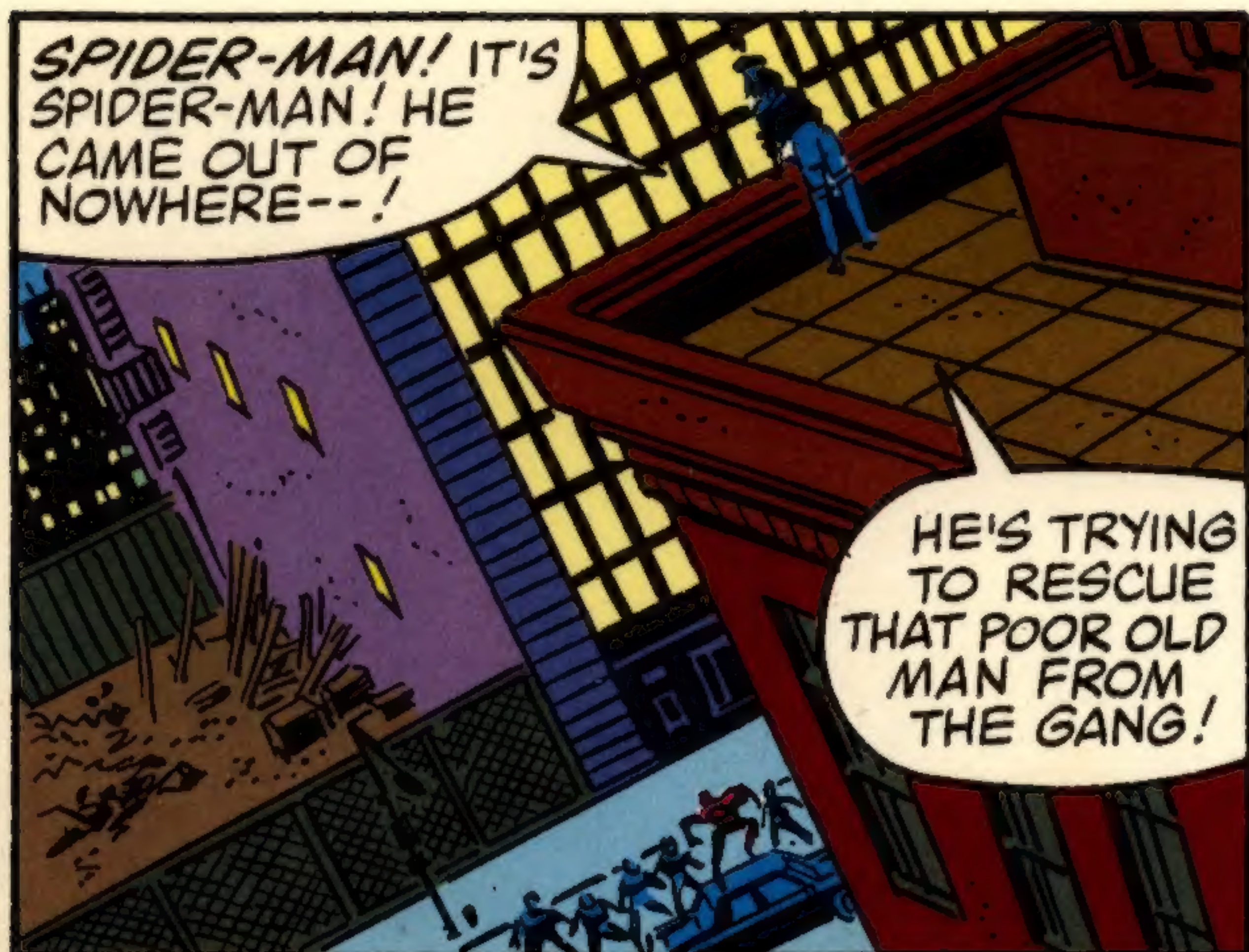
**TW  
PP!**

A DOUBLE TOUCH TO A WAFER-  
THIN BUTTON HIDDEN BENEATH  
THE PALM OF HIS GLOVE TRIG-  
GERS THE WEB SHOOTER  
STRAPPED TO HIS WRIST--









SPIDER-MAN! IT'S SPIDER-MAN! HE CAME OUT OF NOWHERE--!

HE'S TRYING TO RESCUE THAT POOR OLD MAN FROM THE GANG!



BUT THERE ARE SO MANY OF THEM! I CAN'T BEAR TO WATCH ... BUT I-- I CAN'T LOOK AWAY!

WHY, WHY DID I COME UP HERE TONIGHT? I DON'T WANT TO SEE THIS!

ALL I WANTED... WAS TO BE ALONE A WHILE!



YOU GUYS LOOK LIKE YOU CAME FROM CENTRAL CASTING! I'VE SEEN A THOUSAND LIKE YOU AND YOU'RE ALL THE SAME!

UFF!

OW!



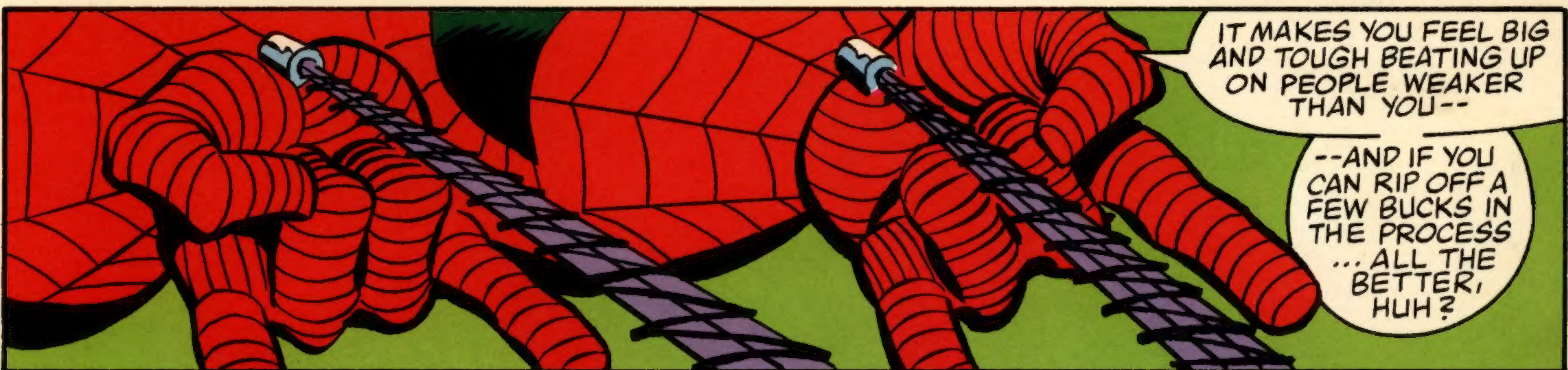
TELL ME, WHY IS IT I NEVER SEE YOUR TYPE DURING THE DAY? DO YOU HAVE REGULAR JOBS? FAMILIES?

SOMEHOW YOU MUST BLEND IN WITH NORMAL PEOPLE FROM DAWN TO DUSK!



THEN, AT NIGHT, YOU PUT ON FUNNY CLOTHES AND RIDE AROUND LOOKING FOR THRILLS, RIGHT?

YEEOWW!



IT MAKES YOU FEEL BIG AND TOUGH BEATING UP ON PEOPLE WEAKER THAN YOU--

--AND IF YOU CAN RIP OFF A FEW BUCKS IN THE PROCESS ... ALL THE BETTER, HUH?



# Coloring

A colorist does his or her work on copies of the finished, black-and-white original comics art pages, reduced to the size at which they're typically printed. The next four story pages of this book have been reduced to that size and left uncolored to simulate the actual working conditions professional Marvel Comics colorists face.



## Tools and Technical Information:

Colorists generally use **Dr. P.H. Martin's Watercolor Dyes**, which are available in many art supply stores. They apply the dyes using standard watercolor brushes. However, the medium used is not important. Comics colorists are actually making **color guides** which our engravers and printers use only as indicators to tell them which colors to place where. The color guides are not exactly reproduced, and therefore do not have to meet exacting technical specifications.

Below is a color chart which graphically shows every single color that can be printed in a standard comic book. This is your "palette."

Any type of color medium—crayons, colored pencils, markers, whatever, will do, as long as they can be used to simulate these colors.

## The Goal:

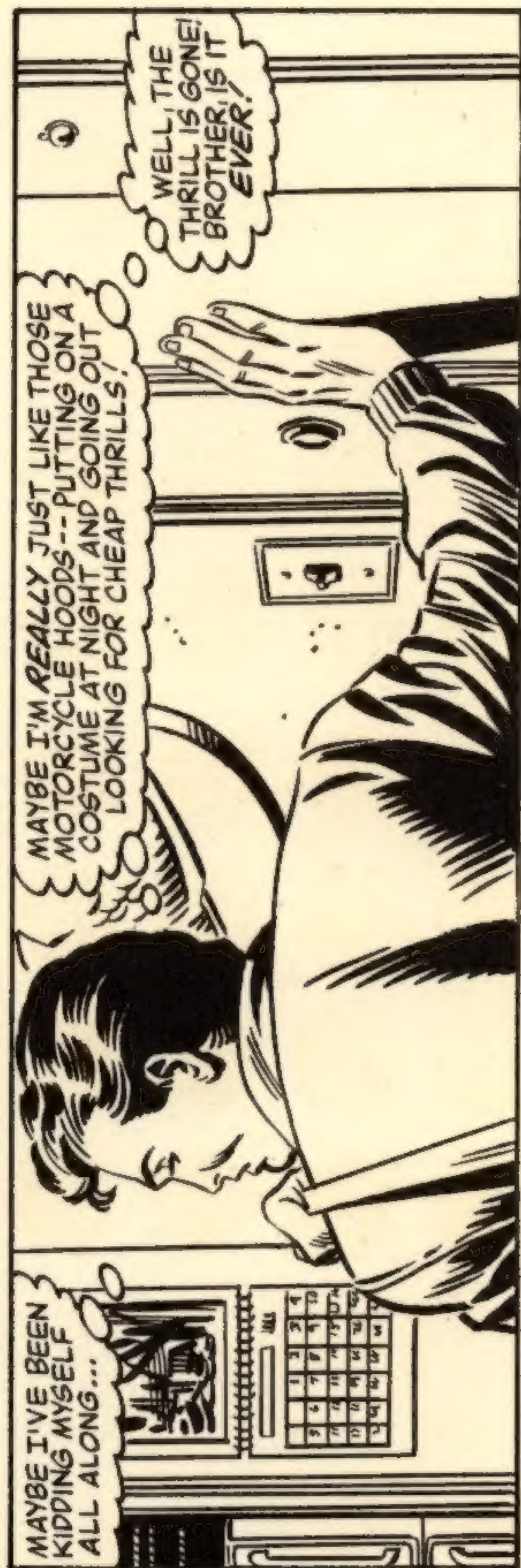
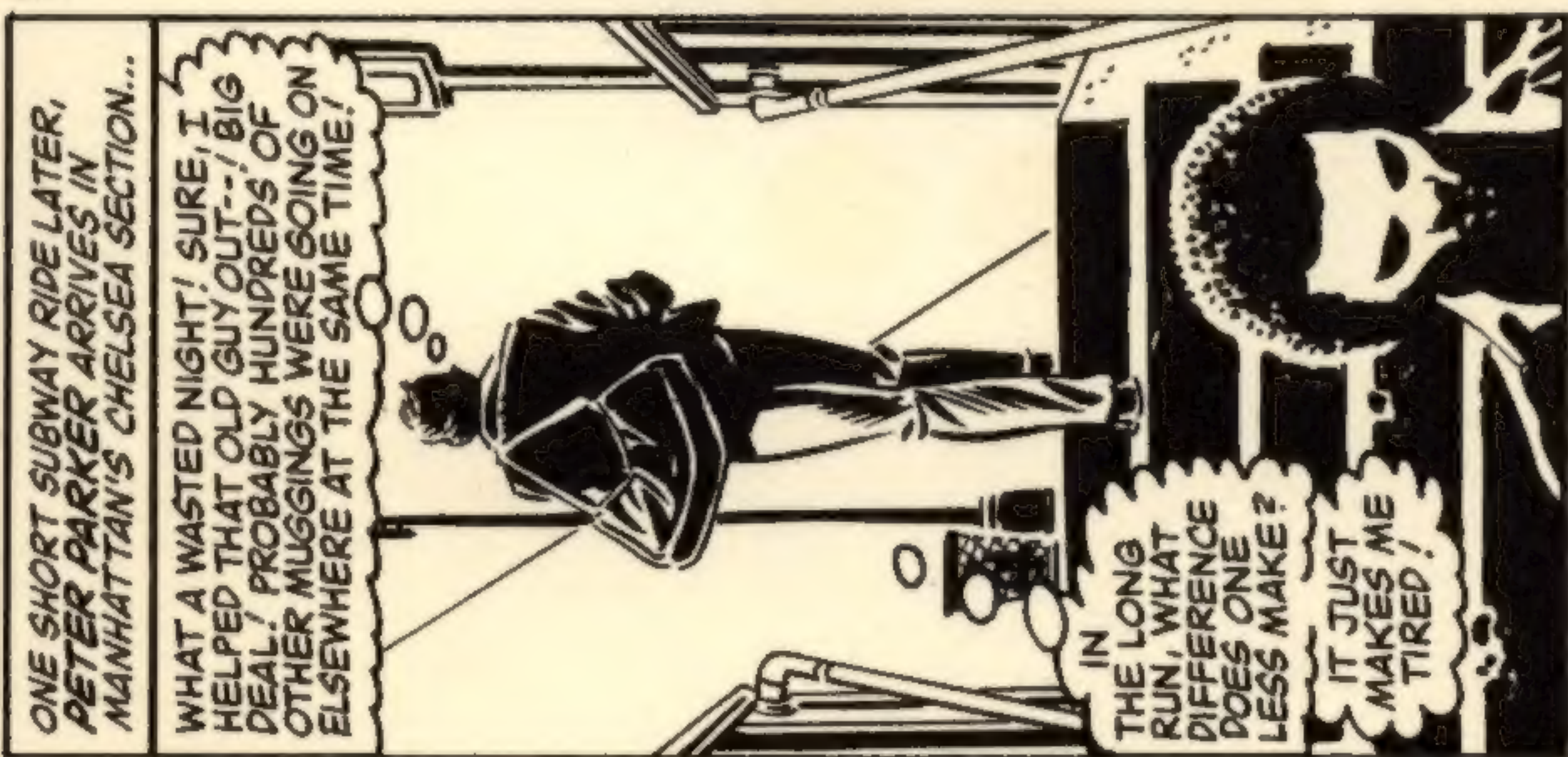
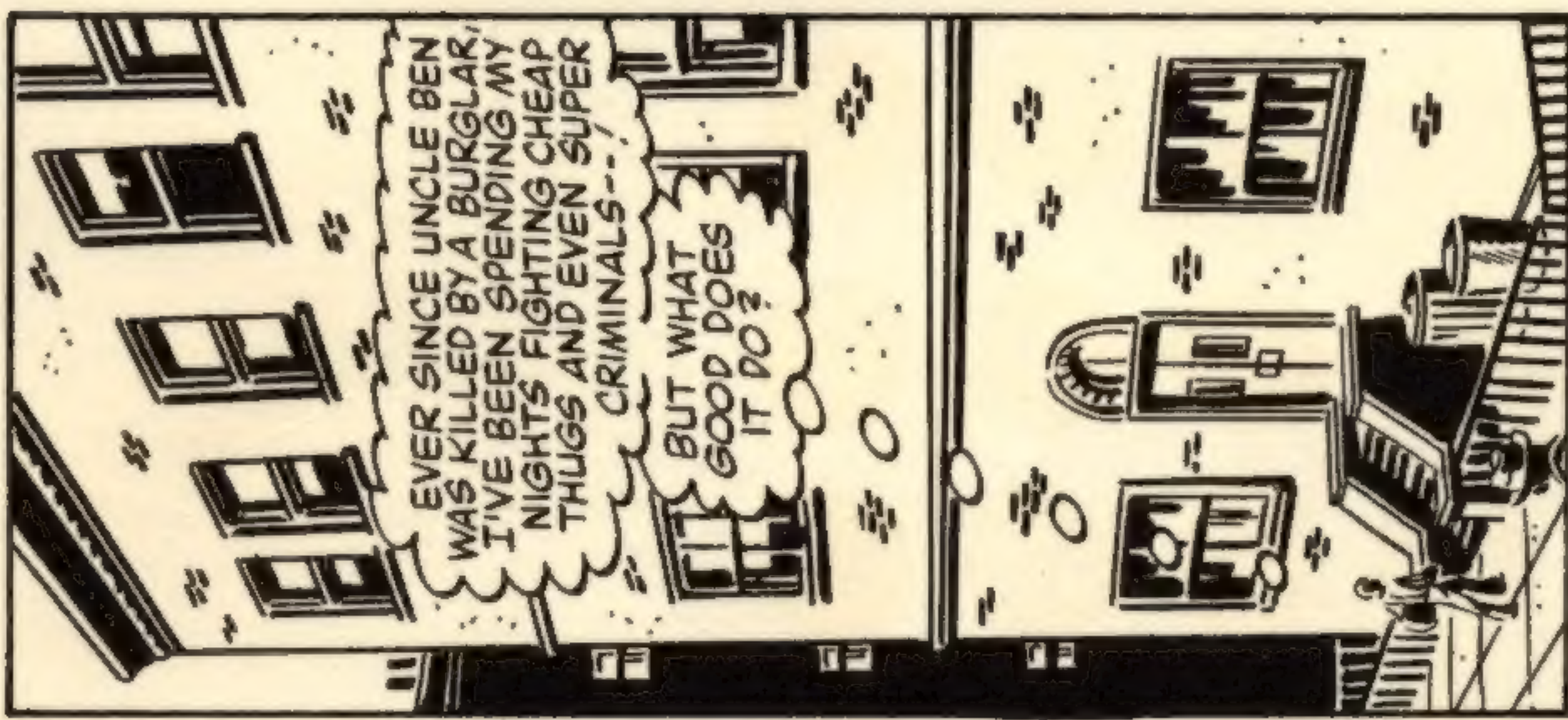
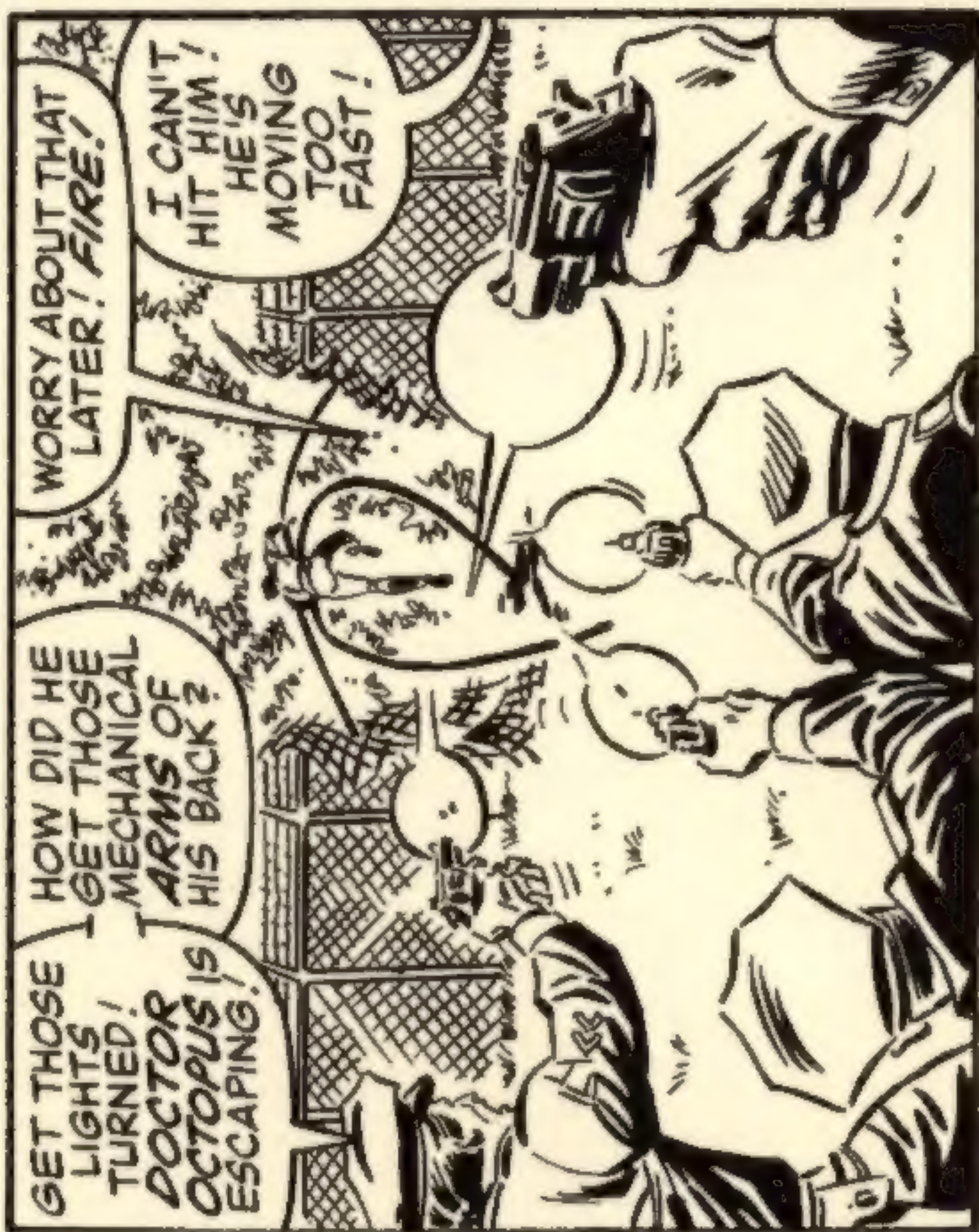
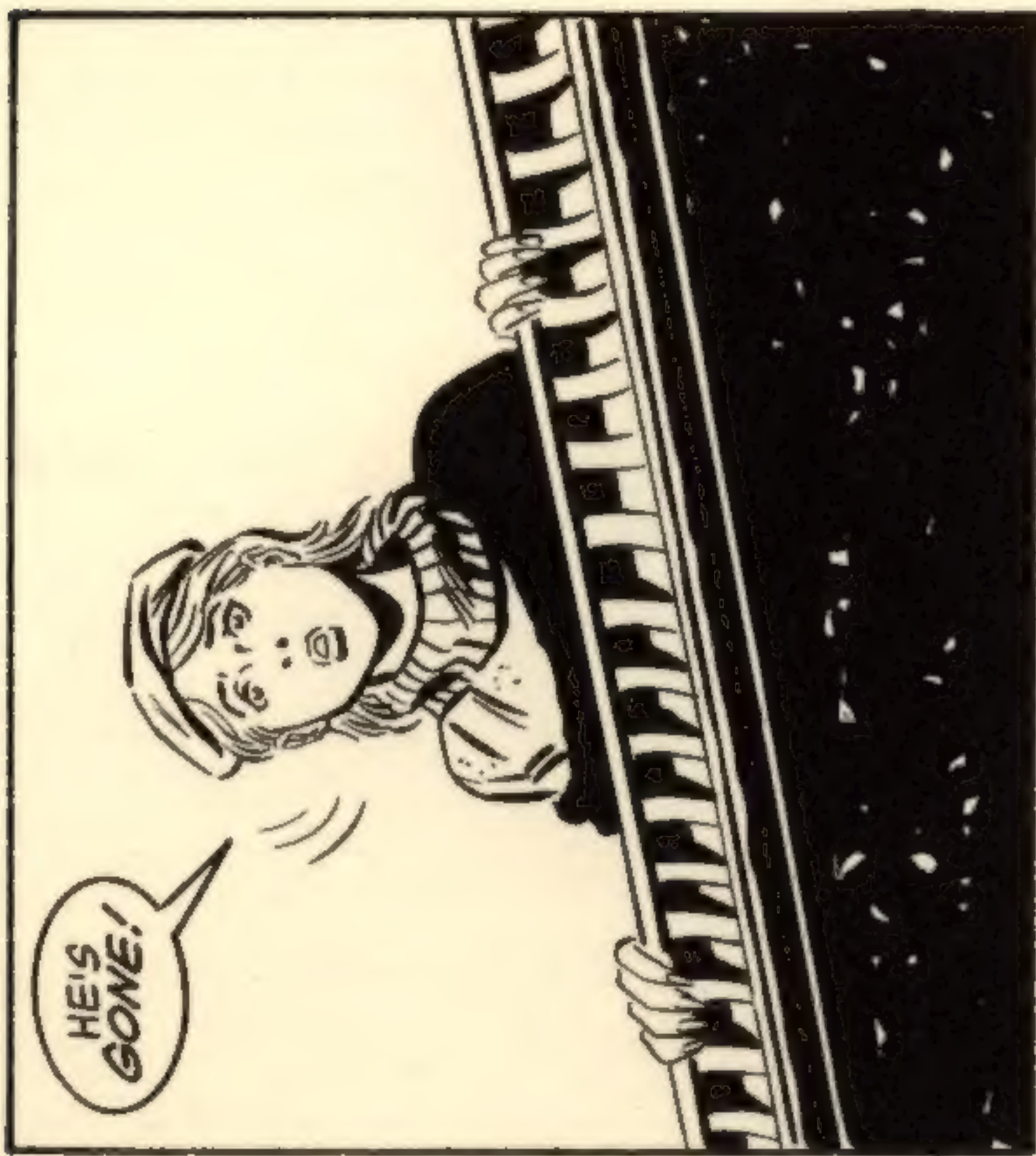
The primary purpose of all creative efforts that go into comics is **storytelling!** Very simply, anything that improves the communication of the story—including making it more dramatic, interesting, and entertaining is desirable. Anything that impedes, confuses, or loses the story is not what we want.

But, how can a colorist, who is receiving pages to work on that are entirely finished except for color, contribute to telling the story? The colorist can't alter the dialogue or change the basic artwork—but he or she can follow these priorities:

1. **Clarity**—Make each panel clear and easy to interpret visually. Make it easy for a reader to understand what he's seeing. Contrast is a key factor.
2. **Depth**—Good color choices can create the illusion of depth in a comic illustration, making close-up objects appear to be close and distant objects appear to be far away. It's very difficult to achieve clarity unless you can produce the illusion of depth. Generally speaking, dark, strong colors tend to "come forward" and light pastel colors tend to "fade back." However, every color in a panel influences the effect of all other colors in that panel—it's all relative.
3. **"Convincingness"**—This includes creating mood, effect, and the illusion of reality. You cannot do absolutely true-to-life paintings with only sixty-four colors, but with skill and imagination you can give your work a convincing feel. This is where the true artistry, the real challenge of coloring comes in. The limitations are many—only 64 colors, no "modeling" or blending of colors, and no say over the pictures to be colored—but as you can see from the preceeding three pages, colored beautifully by Christie Scheele, quite a bit can be done within the limitations.

Give it a try!







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# Inking

An inker does his work on original comics art pages which are entirely finished except for the inking (and coloring, but remember, coloring is done on copies). The next five story pages of this book are penciled, scripted, and lettered, but left uninked, to simulate the actual working conditions professional Marvel Comics inkers face.



## Tools and Technical Information:

The inker literally redraws the penciler's work in ink, right on top of the original pencil lines, making the drawing darker, sharper and less smudgy—and thereby more suitable for printing.

Inkers generally use **India ink** or other indelible black inks, which are available in any art supply store. Inkers also use various forms of opaque white paint such as **Pro-white** or **Sno-pake**, for corrections and occasionally for special effects. These are also available at art supply stores as well as some stationery stores. Inkers apply ink over the penciled art using a wide variety of pens and brushes. The brushes used are usually fine-point **Winsor Newton brushes**, size #2 or #3. The pens used are usually artists' drawing pens with flexible nibs. Often, fine-pointed pens called "crowquills" are used. But, there are no rules about equipment—any instrument which puts the ink on the paper and creates the desired effect is fine. In fact, just about anything which puts black or white lines or dots on paper can be used as an inking tool—including thumbs, forks, zip-a-tone, sponges, you name it. For the moment though, let's stick with the basics.

## The Goal:

As previously stated in the introduction to coloring, the primary purpose of all of the individual creative processes that go into comics is storytelling—conveying the story in the best, most effective way.

How can an inker, who is only finishing and embellishing the penciler's work, contribute to storytelling? The inker can't alter the dialogue, and must work with the drawings provided by the penciler—but he or she can follow these priorities:

1. **Clarity**—Make each panel clear and easy to interpret visually. Make it easy for a reader to tell just what he's looking at. Work to polish and clarify what the penciler has drawn.
2. **Depth**—The inker is in complete control of value, meaning how light or dark something is. Careful placement, or "spotting," of black areas can greatly influence the illusion of depth. Thickness of the outlines is another key factor. Creating depth is extremely important to clarity. Generally speaking, large, dark areas "come forward" and large, open or white areas "fade back." As with coloring, however, it's all relative and each panel is a bit different.
3. **"Convincingness"**—For an inker, like a colorist, this means creating mood, effect, and the illusion of reality. Again, photographic realism isn't really possible or even necessarily desirable—what matters is giving your work a convincing feel. Inkers can do this by using techniques which make round objects look round, flat objects look flat, metal look like metal, hair look like hair, glass look like glass, etc. By carefully examining the outstanding work of inker Allen Milgrom on the preceding pages, you'll be able to see examples of such technique. You'll learn a lot about the craft in general!

Give it a try!



NEXT MORNING, THE IMPOSING EDIFICE THAT HOUSES THE NATION'S LARGEST-SELLING DAILY NEWSPAPER--

--IS VISITED BY A CERTAIN TROUBLED YOUNG MAN...

I HOPE ROBBIE WILL GO ALONG WITH WHAT I'M GOING TO ASK HIM!

MOMENTS LATER, IN THE CITY ROOM...

THERE MUST BE SOME OTHER KIND OF FREE-LANCE PHOTOGRAPHY I CAN DO-- SPORTS, MAYBE...

...DOUBLE-SPACED, PLEASE, BETTY!

WHAT CAN I DO FOR YOU, SON?

WELL...IT'S JUST THAT I DON'T THINK I'LL BE TAKING MANY MORE CRIME PHOTOS...OR PIX OF SPIDER-MAN!

I WAS WONDERING IF, MAYBE, YOU COULD ARRANGE FOR ME TO DO SOMETHING ELSE!

FORGET IT, PARKER! NOT AS LONG AS I'M PUBLISHER HERE!

HI, ROBBIE, HOW'S MY FAVORITE EDITOR IN CHIEF?

HM? OH, HELLO, PETER!

BUT, JONAH--!

GET THIS STRAIGHT, PARKER! WE DON'T PAY YOU FOR YOUR PHOTOGRAPHIC ARTISTRY-- WE PAY YOU TO GET PICTURES, HOWEVER BADLY SHOT, THAT NOBODY ELSE SEEMS TO BE ABLE TO GET! NOW DON'T SHOW YOUR FACE HERE UNTIL YOU HAVE SOME EXCLUSIVES OF DOCTOR OCTOPUS!

DOC OCK? HE'S FREE--?

OF COURSE HE IS! HE BROKE OUT OF PRISON LAST NIGHT!

OH...

SOMETHING WRONG? YOU LOOK PALE!



NAME	DATE	TIME

NO! NO... EVERYTHING'S FINE! I JUST HAVE A LOT ON MY MIND!

'BYE!

PSST, PETE! PETER PARKER!

HUH? OH... HIYA, ANN! WHY THE WHISPER?

'CAUSE OLD JONAH WOULD HAVE A FIT IF HE EVER SAW THIS! IT'S A PERSONAL AD TO SPIDER-MAN! YOU'VE GOT TO CHECK IT OUT!

NAH... I THINK I'LL PASS, ANN! I'M NOT IN THE MOOD FOR A LAUGH RIGHT NOW!

OUTSIDE...

HELLO, AUNT MAY...

PHONE

PETER! HOW ARE YOU, DEAR! I CAN'T WAIT TO SEE YOU THIS EVENING! IT'S BEEN ALMOST A WEEK, YOU KNOW!

I'M MAKING YOUR FAVORITE DINNER!

I--I WON'T BE COMING OVER TONIGHT, AUNT MAY! I JUST DON'T FEEL UP TO IT! I'M SORRY!

PETER--! YOU SOUND SO DEPRESSED!

NO, I'M OKAY... REALLY! I JUST NEED TO BE ALONE! GOOD-NIGHT!

LATER... SO, THE MOST DANGEROUS MADMAN ON EARTH IS FREE AGAIN! WHY DO I FEEL AS THOUGH I HAVE TO DO SOMETHING ABOUT IT?

MAYBE IT'S BECAUSE I KNOW THAT ONLY SPIDER-MAN CAN STOP DOC OCK!



SURE, I'VE ALWAYS WON...  
SO FAR-- BUT IF I LOSE  
ONCE AGAINST OCK, I'M  
DEAD! AND FOR WHAT?  
BECAUSE I WANTED KICKS?  
THRILLS?

MAYBE I SHOULD JUST  
LET THE *POLICE* GO  
AFTER HIM! I'VE GOT  
ENOUGH TROUBLES  
OF MY OWN!

MEANWHILE, IN A MODEST  
LONG ISLAND HOME...

SO... SOON  
I RENEW MY  
QUEST FOR  
WEALTH AND  
POWER!

AND, AS ALWAYS, SPIDER-MAN WILL  
OPPOSE ME... AND QUITE PROBABLY  
*DEFEAT* ME AS HE HAS EACH  
TIME BEFORE! IT TIRES ME JUST  
THINKING ABOUT IT!

AGAIN AND AGAIN, I PLAN AND STRIVE...  
AGAIN AND AGAIN, I AM *HUMBLLED*!

AND WHAT DO I HAVE TO  
SHOW FOR ALL MY EFFORTS?

EVEN THESE  
TWO HAVE MUCH  
MORE THAN I,  
THE MIGHTY  
DOCTOR  
OCTOPUS!  
THEY HAVE  
A HOME...  
AND EACH  
OTHER!

I HAVE *NOTHING*!

I'D TRADE ALL  
MY GRANDIOSE  
SCHEMES FOR  
SUCH SIMPLE  
HAPPINESS!

BUT SPIDER-MAN WON'T LET ME FIND PEACE!  
HE'LL HUNT ME DOWN NO MATTER WHERE I HIDE!

HE'S SEARCHING FOR ME  
EVEN NOW! I KNOW IT! I  
CAN *SENSE* IT!

HEY, DOCTOR,  
LISTEN TO  
THIS!

... FOUND  
A MOST  
UNUSAL  
*PERSONAL*  
AD IN  
TODAY'S  
DAILY  
BUGLE--

--AN OPEN  
LETTER TO  
*SPIDER-*  
*MAN*!

IT READS:  
"DEAR SPIDER-  
MAN, I SAW YOU  
SAVE A MAN'S  
LIFE LAST  
NIGHT--

--AND AFTERWARDS, I SAW YOU  
CHANGING CLOTHES IN THE  
SHADOWS! FOR THE FIRST TIME I  
REALIZED THAT YOU'RE A REAL  
PERSON, TOO! I MEAN, I NEVER  
GAVE IT MUCH THOUGHT BEFORE!



WORLD	NAME	DOB

AFTER YOU LEFT, I WONDERED FOR A LONG TIME WHY ANYONE WOULD PUT ON A STRANGE OUTFIT AND RISK HIS LIFE SAVING PEOPLE! WHAT'S *WRONG* WITH YOU?

THE MORE I THOUGHT ABOUT IT, THE MORE I WONDERED WHAT'S *WRONG* WITH THE *REST* OF US?

I'M GRATEFUL THAT YOU DO WHAT ONLY YOU CAN DO! YOU'RE A *WHITE KNIGHT*, SPIDER-MAN-- AND, BOY, IN THIS WORLD WE NEED ONE!" IT'S SIGNED "LOVE, THE GIRL ON THE ROOF!"

WOW...

THANKS, LADY... I *NEEDED* THAT!

SUDDENLY, EVERYTHING'S SO *CLEAR*...

IT SHOULD HAVE BEEN CLEAR ALL ALONG...

RIGHT THERE IS ALL THE REMINDER I SHOULD EVER NEED --THAT MICROSCOPE! YEARS AGO, AUNT MAY AND UNCLE BEN SCRIMPED AND SAVED TO BUY IT FOR ME--

--TRYING TO SEE TO IT THAT I'D HAVE THE CHANCE TO MAKE THE MOST OF MY TALENT FOR *SCIENCE*!

HOW CAN I EVER DO LESS THAN MY BEST AT THAT--OR ANYTHING ELSE!

I'VE BEEN GIVEN GREAT POWER AND A CHANCE TO USE IT-- WHAT MORE CAN A MAN ASK?



NEXT MORNING, AT THE DAILY BUGLE...

**MACINTOSH--!**

UM... RIGHT HERE, MR. JAMESON! SOMETHING WRONG?

THIS PERSONAL AD, GLORIFYING THAT WEBBED IDIOT--! WHAT IS IT DOING IN MY PAPER?!

OH, THAT? UM... WELL, IF YOU DIDN'T LIKE IT, I--I GUESS I SHOULDN'T RUN THE ONE THAT JUST CAME IN THIS MORNING, OBVIOUSLY FROM THE SAME GIRL!

**NO!**

AND, FURTHERMORE, MISS MACINTOSH, YOU CAN CLEAN OUT YOUR DESK! YOU'RE FIRED!

JONAH, CALM DOWN!

EVERY OTHER DAILY IN TOWN IS REPRINTING THE AD WE RAN YESTERDAY ON PAGE ONE IN BIG TYPE--

--AND THEY'RE SELLING OUT!

THANKS TO ANN MACINTOSH HERE, WE'VE GOT A VERY HOT ITEM ON OUR HANDS!

OH!

NOW, I'D LIKE TO KEEP ANN, AND PRINT THE SECOND AD, IF IT'S OKAY WITH YOU...

AND, I WANT TO RUN A BLURB ON THE FRONT PAGE HYPING IT!

A SMALL BLURB!

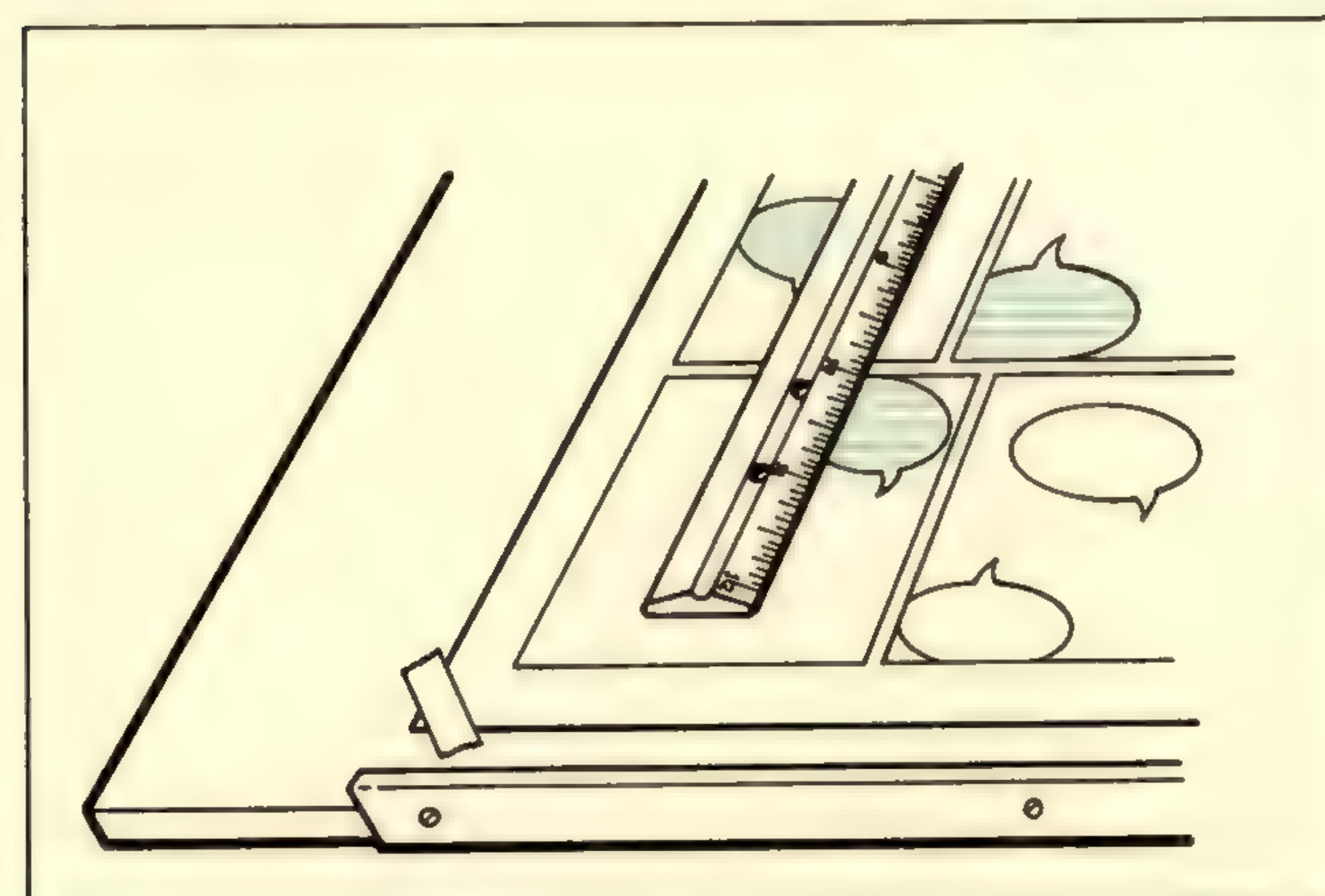
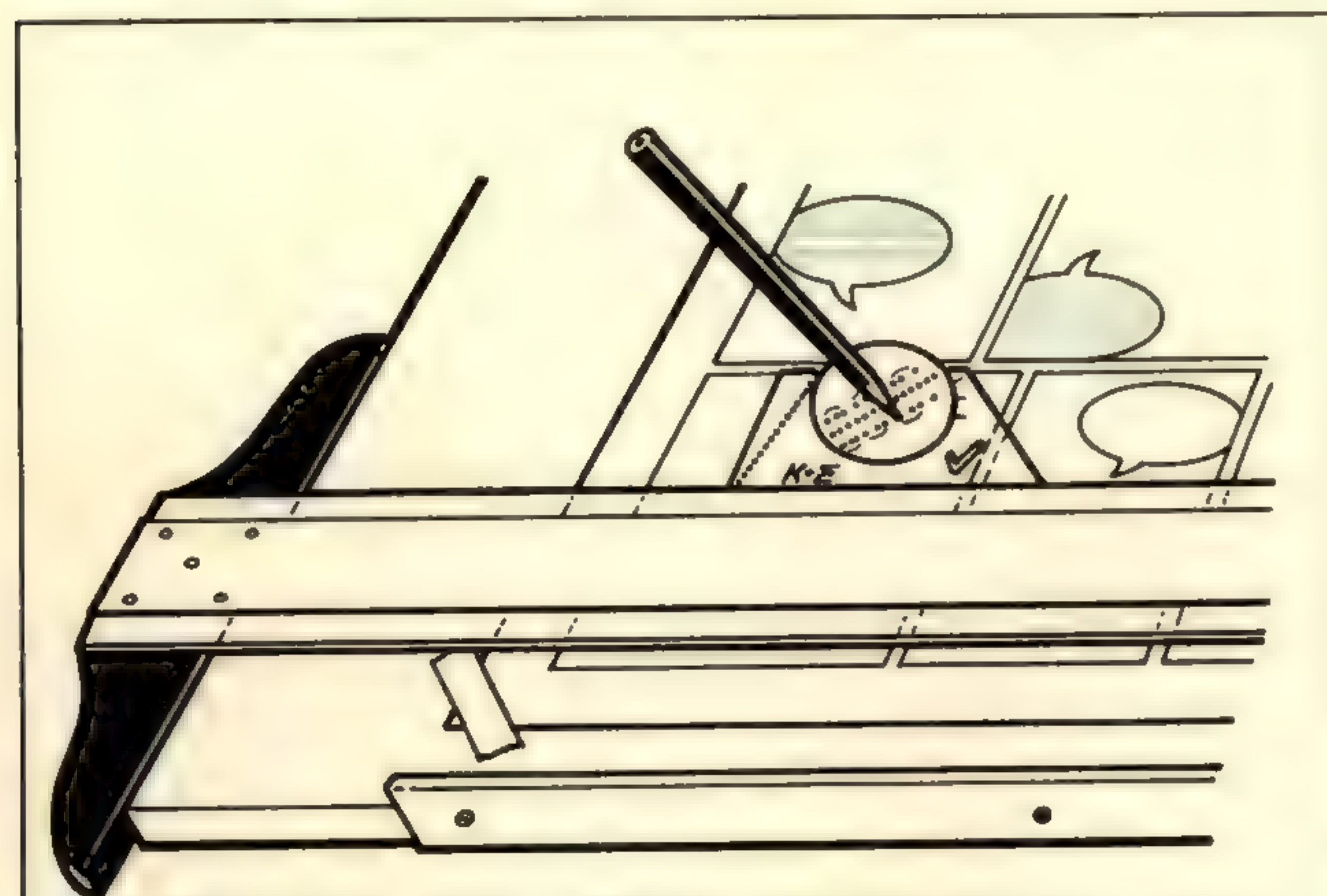
GRRMBL  
GRRWLL  
SNNRRL

OKAY...



# Lettering

A letterer does his work on original, penciled comics art pages once they are scripted. The next two story pages of this book are penciled and scripted, but not lettered, to simulate the actual working conditions professional Marvel Comics letterers face.



## Tools and Technical Information

The letterer inscribes the dialogue, sound effects, captions and other copy (written by the scripter) directly onto the art pages where indicated by the scripter. The numbered lines of copy (dialogue, captions, etc.) on the script pages (see next page) correspond to the numbered rough indications for balloons, captions, etc. on the art pages. The letterer also draws the balloons and the borders around the panels.

Letterers use **India ink** or other indelible black inks, which are available in any art supply store, and a wide variety of lettering or calligraphic pens. Being that lettering pen nibs are designed to give an even, consistent line, most letterers use several pens to achieve various thicknesses of lines. The pen nibs most commonly used include the **Speedball** A-5, FB-6, B-6, and B-5½, and the **Hunt** #107 crowquill, all of which fit in standard or crowquill holders. However, there are no rules about equipment—any instrument which can be employed to create the desired quality of lettering is fine.

To rule guidelines for his lettering, a letterer generally uses a **T-square** and a device called an **Ames guide**. The Ames guide, positioned on the paper and resting on the edge of the blade of the T-square enables the letterer to quickly rule a set of guidelines by placing the point of a pencil in the measured holes of the Ames guide and sliding it back and forth (as shown).

Comics letterers usually set their Ames guides on "3¼" to make guidelines with proper spacing (about ⅛") for the actual letters, allowing a smaller space (about ⅙") between lines.

It is, of course, possible to rule guidelines using an ordinary ruler—it just takes a little longer.

In order for the lettering to be neat and even, the guidelines, of course, must be done with care. They should be straight and square to the page.

## The Goal:

Storytelling, as always, is the goal. A letterer can contribute by making the copy neat, legible, evenly spaced, and mistake-free. Balloons should be smooth and unobtrusive. Balloon pointers should be straight and directed toward the mouths of the intended speakers. Sound effects and other types of large "display" lettering are extremely important—and they offer the letterer his best opportunity to be creative. If you study the superb job done by Marvel Comics letterer Jim Novak on the preceding pages, you'll pick up a lot of the fine points of comics lettering. Every comics letterer, of course, has idiosyncracies of style, but generally speaking, the style should be unobtrusive—the best lettering is the least noticed!

Allowing for slight stylistic variations, the more your work looks like Jim's the better it is.

Give it a try!



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# The Script

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Page 13

1. JJJ: ...Dad-Blasted-Wretched-Rotten way to start a day...  
2. Spider-Man: Good morning, Sunshine!  
3. JJJ: Oh, no--!  
4. JJJ: What do you want?  
5. Spider-Man: Why, I'm fine, thanks! How kind of you to ask!  
I see you're crabby as usual!  
6. Spider-Man: I'm here on business, sort of...  
7. Spider-Man: I'd like you to do me a little favor! I've got  
a personal ad I'd like you print -- two of them  
actually...  
8. Spider-Man: A thank you to my secret admirer...  
9. Spider-Man: ... and a warning to Doc Ock!  
10. JJJ: Is that so? All right, I'll print them...!  
11. JJJ: But I hope Octopus makes mincemeat out of you!  
12. CAP: Meanwhile, in Brooklyn...  
13. TYPESET: BROOKLYN SAVINGS AND LOAN (3 times)  
14. Doc: Hurry! Get the money! Move, blast it!  
15. Chris: No sweat, Doc! We've got lots of time!

Page 14

1. Doc (t): What's wrong with me? My heart's pounding  
like a triphammer!  
2. Doc (t): Why do I keep expecting Spider-Man to leap  
from every shadow?  
3. Chris: Jeez, Doc --! Knocking over a savings and  
loan to get some operating cash is no big deal!  
Why are you so nervous?  
4. Doc: Shut up! Get in the car and let's get out of here!  
5. Louise: While you guys were in the bank, I stole a paper!  
Here, Doctor--! Check out the headline!  
6. Louise: There's also another personal from Spider-Man's  
"Secret Sweetheart" -- and a reply from Spider-Man  
himself!  
7. TYPESET: SPIDER-MAN: "WATCH OUT DOC OCK"  
A NEW PERSONAL FROM SPIDER-MAN'S SECRET SWEETHEART!  
AND SPIDER-MAN'S REPLY!  
8. Doc: Hmm! More of the same soppy idolization from her...  
9. Doc: But his--! I--I don't believe this! It can't be  
true--!  
10. Doc: This is maddening!  
11. CAP: Elsewhere...  
12. Janet: Wow! A personal ad from Spider-Man to me!  
13. Janet: "Dear Maiden Fair, I was ready to hang 'em up, but  
you renewed my faith in myself! Thanks! Love,  
Spider-Man!"  
14. Janet: Oh, Wow!  
15. CAP: Later, at Peter Parker's apartment...  
16. Pete: Aunt May! What are you doing here?  
17. May: I want to have a word with you, young man!





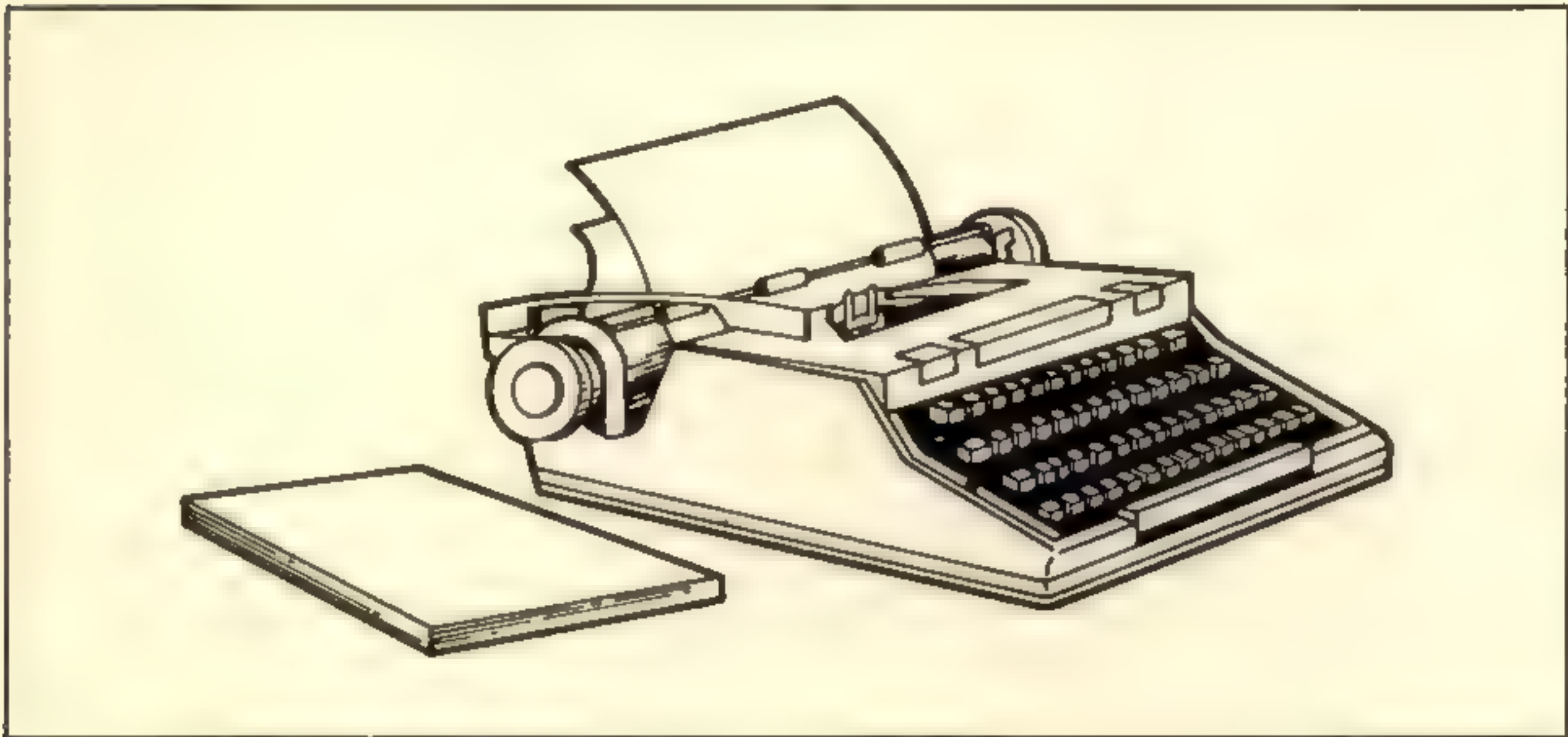






# Scripting

A scripter does his work using the original comics art pages produced by the penciler, based on the story plot. The next five story pages of this book are penciled but not scripted. The portion of the story plot from which these penciled pages were drawn appears on the following page for you to refer to, as a professional comics scripter would. This simulates the actual working conditions professional Marvel Comics scripters face.



**Tools and Technical Information:**  
The scripter creates the dialogue, sound effects, captions, and other copy which appears on finished comics pages ( which the letterer actually inscribes on the pages ). He also indicates just where in each panel the copy he's written should be placed. He does this by numbering the copy on his typed script pages and making correspondingly numbered rough indications of the balloons, captions, etc. where he desires them on the art pages. In the section on lettering, two pages of actual script are reproduced, as well as two pages of art with placement indications ( pages 16–18 of this book ). Refer to these as examples.

Scripters type their scripts on regular typing paper. The only other tool necessary is a pencil to indicate where the copy he writes is to be placed on each art page by the letterer.

**The Goal:**  
Storytelling, again, of course, is the primary goal—communicating the ideas of the story, generating interest in the story, keeping the readers aware of essential story information, and most of all, entertaining them.

The scripter generally also created the story plot, but not always. Whether he did or not, he must convey all the plot's points by writing appropriate dialogue and captions. Ideally, the scripter is constantly moving the story forward, building drama, and developing the story's theme. At the same time, it is important to keep the dialogue sounding natural and in character.

Closely examine the dialogue, captions, and other copy on the preceding pages. Try to get a feel from those pages for what kind of information is best conveyed in captions and what is best covered in the dialogue. Count the words in various balloons and captions to get an idea for how much copy you can comfortably fit in a balloon or caption...in a panel...on a page. Study the placement of the copy. Note that an effort is made not to cover anything important in the art. This should be especially easy to see on the pages in the lettering section. Pay special attention to the way sound effects are used.

Give it a try!



# The Plot

PAGE FIFTEEN: Aunt May lectures Pete. She didn't like how he sounded last night -- like a quitter. Parkers aren't quitters, she says! She pulls out the personal ads, Janet's and Spider-Man's, which she clipped from the paper. Look, she says! Spider-Man is showing some gumption -- and, if a lowlife like that -- that masked scoundrel can show some gumption, surely he, Pete, can, too! Pete is bemused. He picks May up and hugs her. Though, of course, she had nothing to do with him getting his "gumption" back, he pretends she did and thanks her profusely. She leaves, proudly. He loves her.

PAGE SIXTEEN: Cut to Doc Ock, Louise, and Chris the next day. Louise has several newspapers spread out on the table. They're all literally filled with strange personal ads -- many claiming to be from Spider-Man's secret girlfriend (as Janet has become known), or from Spider-Man, or from Galactus, Knute Rockne, whoever. They're all phonies, of course -- but once a fad starts in the Big Apple, it comes on strong. Louise is amazed by all of this. Doc Ock is angered by it. If not for that girl's first personal ad, Spider-Man might have given up the hero biz. Suddenly Doc gets an idea... maybe he'll run a little personal ad of his own. He tells Louise and Chris to listen closely...

PAGE SEVENTEEN: Later, at Jonah Jameson's office, as JJJ prepares to go to lunch, Doc Ock comes crashing in through the window. He had a little ad he wants run. JJJ is sick -- not again! (this can be a little funny!) Ock threatens JJJ. Jonah calls and orders the presses stopped.

PAGE EIGHTEEN: Cut to Peter Parker reading the Bugle, later, with Ock's "personal" on page one. It says: "I have your secret girlfriend hostage. Be at Jameson's office at four or she dies. Horribly. (signed) Dr. Otto Octavius." Pete is beside himself. Now what? It could be a bluff. (It is, in fact, but he doesn't know that.) He calls the police, hoping that she's called (whoever she is!) to report that it's not true -- that she's really safe. Naturally, the police have gotten hundreds of calls from people claiming to be "Spider-Man's secret girlfriend" claiming all sorts of wild things. They've gotten calls from "Dr. Octopus" too -- all phonies. There's nothing to do but obey the orders in Ock's ad. Pete changes.

PAGE NINETEEN: Cut to JJJ's office as Spider-Man enters. JJJ is ranting. That first ad never should have been allowed to run! What does Ock want me to do, asks Spider-Man. Wait here, says JJJ, who continues ranting. Oh, no, thinks Spider-Man -- I've got to stay here and listen to JJJ -- boy, Ock fights dirty.

Cut to the Bugle's reception desk area. There are police around, of course, and a few civilians, reporters, etc. milling. Suddenly, Janet races in!



Page	of	Pages



10/10/10 10/10/10 10/10/10



10/10/10

10/10/10 10/10/10 10/10/10

10/10/10 10/10/10 10/10/10








THESE ARE THE NAMES OF THE PLACES WHERE THE FIRST SETTLERS LIVED - 17

17



THESE ARE THE NAMES OF THE PLACES WHERE THE FIRST SETTLERS LIVED - 17













Approx. 2000 - 2005. This person is from the same family as the person who was seen in the photo above. The person who was seen in the photo above has been identified as a person who was seen in the photo above.



At any time, if you have any information, please contact the FBI.





# Penciling

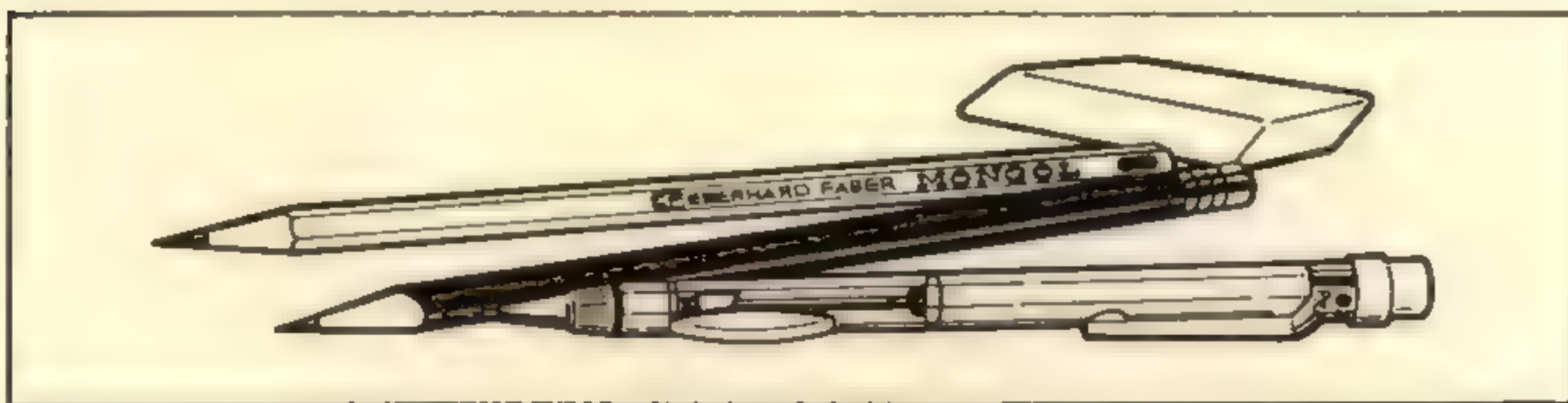
A penciler does his work on art boards, guided by a story plot created by a writer. It is the basis for what he draws, though it doesn't tell him exactly what to draw. The next five story pages of this book are blank, except for the standard Marvel art board

markings. The story plot for those pages appears on the following page for you to refer to as a professional penciler would. This simulates the actual working conditions professional Marvel Comics pencilers face.

## Tools and Technical Information :

A penciler tells in pictures the story outlined in the story plot. He has to imagine panels and panel sequences that will best dramatize the events described in the story plot, and then he has to draw them in pencil.

Pencilers generally use fairly ordinary **pencils**. Usually they prefer pencils with a rather hard lead (#2, HB, or harder), which is less messy and easier on the inker. Some use mechanical pencils or special artists' pencils. Some (like the artist who penciled this book) even use erasable blue pencils. And, of course, they frequently use erasers. There are no rules about equipment—any erasable pencil you find comfortable is fine.



## The Goal:

Storytelling, absolutely, is the number one concern. The penciler's role is the key role in the chain of creative disciplines which are allied to make comics. True, the writer of the plot begins the creative process—he creates the story. But the penciler is the first to tell the story in the form the readers will eventually see. Storytelling is **conveying information**, and the penciler must do this well or the entire creative process will be built on a weak foundation. He is basically drawing a series of still shots which should make the story clear and understandable even before the words are added. He's creating, in effect, a silent movie, but in still pictures.

Generally speaking there are three basic kinds of shots: long shots, medium shots, and close-ups. Though, of course, there are exceptions, each shot is generally good for conveying certain kinds of information, as described below:

1. **Long Shots**—also called “establishing shots.” These are good for conveying setting or establishing a locale. They're also, of course, good for showing things or events of great magnitude.
2. **Medium Shots**—also called “action depth” shots. These show full figures or objects with no parts hidden cropped by the panel border. These shots are good for showing action. Most televised sporting events are shown almost entirely from this depth for that reason. They're also good for giving an overall view of a person or object.

3. **Close-Ups**—These include any shots closer than action depth. If any part of the subject of the picture is cropped by the panel border, the picture is a close-up. Generally close-ups are used for faces or expressive gestures. They're good for showing reaction, emotion, and feelings—and also for showing what a character looks like facially, or for showing detail on an object.

Any shot you can imagine falls into one of these three broad categories. Figuring out what information it is necessary to convey in each panel and choosing the correct shot is one of the most important things a penciler does.

There are three other priorities for pencilers to keep in mind, though these are really part and parcel of storytelling:

1. **Drawing**—Good draftsmanship is very important. Accurate perspective, solid anatomy on the figures and good composition are essential. Realism is not essential, but “convincingness,” again, is. Make your drawings believable. If you can draw a camel, car or whatever that looks convincing without using reference, fine. If not, get a photo of the item in question or study a real one until you can draw it believably. Use a ruler where it's needed.
2. **Drama**—Pace the story well. Try to let it flow in an interesting manner. You are the director and the characters you're drawing are your actors—move them through the story in a dramatic manner. Use lighting and angles for dramatic effect.
3. **Dynamics**—Because our pictures don't move, creating the illusion of movement within them is vital.

Look closely at the terrific penciling by John Romita, Jr. on pages 10–14, 17–18, and 21–25. By analyzing his approach, especially on pages 21–25 (the story plot for which appears on page 20), you'll be able to crystallize your own. Oh, and by the way, pages 6 and 8 of this book have been left blank, too, so you can get in some extra penciling practice.

Give it a try!



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## The Plot

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PAGE TWENTY: Janet pleads with the receptionist to let her in. She's "Spider-Man's secret girlfriend," and she's not kidnapped. It's a hoax -- but the police wouldn't believe her! The receptionist doesn't either. She's been turning away phonies all day.

Chris and Louise, in disguise, are there in the reception room, however, and they believe Janet. It's not hard, actually, to see that this obviously sincere young woman is the real McCoy -- especially since the imposters were usually bag ladies. Chris throws gas grenades which temporarily choke and blind everybody else, and he and Louise abduct Janet!

PAGE TWENTY-ONE: JJJ's phone rings. He answers, then hands the phone to Spider-Man. Spider-Man listens as Ock, (who now actually has Janet) gives instructions. Spider-Man is to come to a certain abandoned factory at once.

Cut to a tentacle hanging up a phone. Ock is chuckling.

Back to Spider-Man, also hanging up. He's in for it now. Jameson says, "You're not going to go there... are you?" Spider-Man is going. He must. He leaves. What courage. Even Jameson is impressed...

...but, of course, this is all Spider-Man's fault, he thinks.

PAGE TWENTY-TWO: Spider-Man swings across the city. He's worried. He sees the factory. Make it an interesting place, please. His Spider-sense is tingling a blue streak, but he enters anyway -- slowly, cautiously.

PAGE TWENTY-THREE: Finally, deep inside the factory, he senses that Octopus is near -- just beyond a heavy steel door. He rips off the door with his bare hands and leaps in to confront Ock --

But Ock is ready for him. First, this is a huge room full of equipment for whatever kind of manufacturing goes on here. (Interesting stuff, I'm counting on you). Janet is tied or shackled to a racklike device wired so that thousands of volts of electricity will fry her if Ock presses a certain button -- upon which his finger (his real finger, not a tentacle) rests. In the background Chris and Louise stand watching. They're armed.

PAGE TWENTY-FOUR: Sizing up the situation in a glance, Spider-Man freezes. He tries the usual "why-don't-you-let-her-go, this-is-between-you-and-me" line, but Ock isn't buying it. He commands Spider-Man to remove his web-shooters...slowly. Spider-Man reluctantly complies. Then he orders Spider-Man to stand on a certain spot -- stock still. If he moves, the girl dies. He intends to literally club Spider-Man to death with his tentacles while Spider-Man stands there helpless! Spider-Man has no choice. He stands unmoving where Ock pointed. Ock has been waiting for this for a long time. A heavy tentacle swings through the air at Spider-Man...



















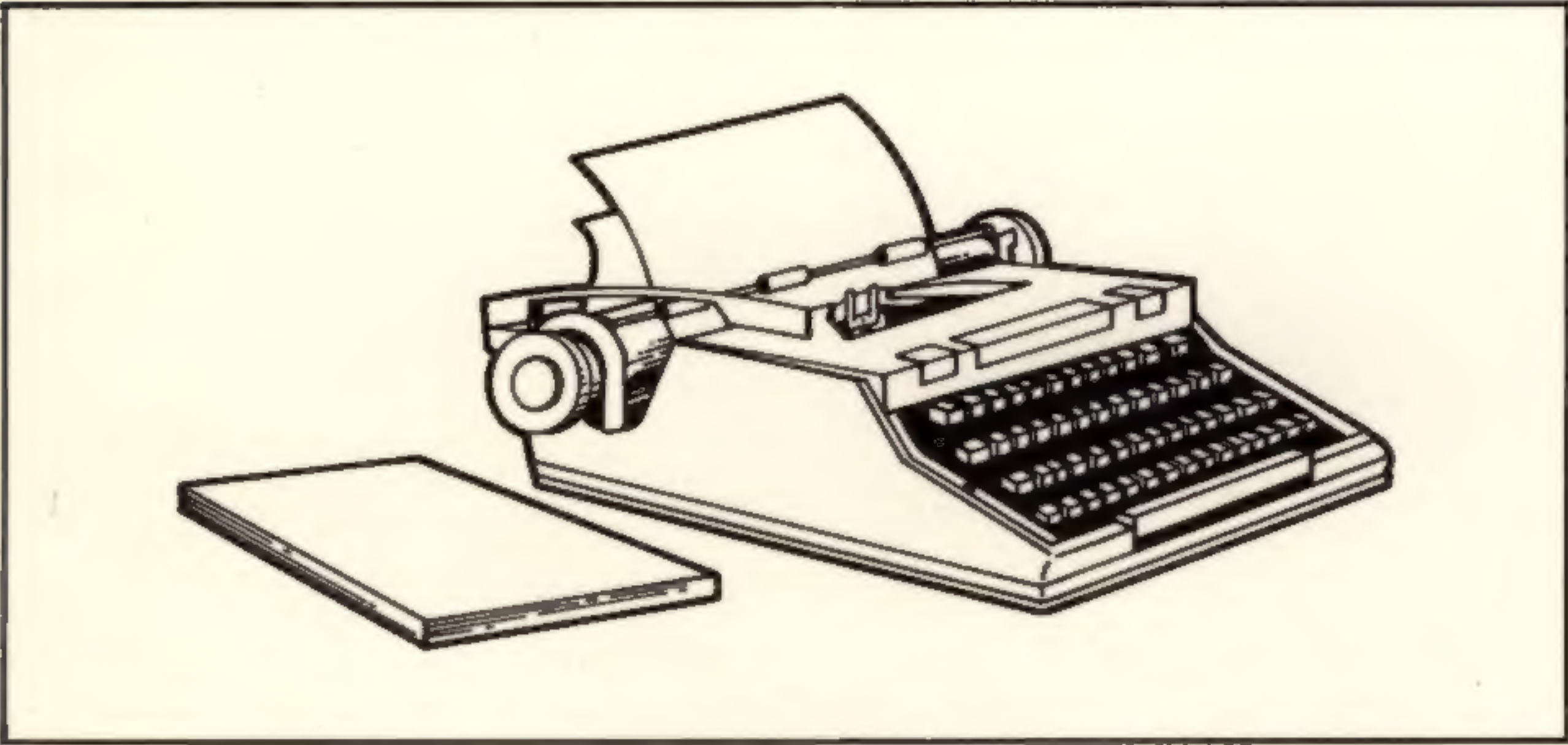
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# Plotting

A plotter does most of his work in his head. He or she invents the story. Often, the plotter is given an idea, or a “springboard,” by his editor or at least has the opportunity to discuss his own ideas with him. By ending this story two-thirds of the way through, we’ve simulated as best we can the actual working conditions professional Marvel Comics plotters face. You’ve got a start—now you’ve got to come up with the ending.



**Tools and Technical Information:**  
Plotters generally stare at blank walls. Many use notebooks and pencils to scrawl down ideas. After they conceive a story, they type the story plot on regular typing paper.

Examples of the story plot format can be found on pages 20 and 27 of this book.

**The Goal:**  
Creating a good story is the goal.

A story, in the very broadest sense, is a conflict and its resolution. In order to understand a conflict, some information is required about the individual(s) involved. Therefore the simplest possible “blueprint” for a story is as follows.

- Introduce the character(s)
- Establish their situation
- Introduce the conflict (which disrupts their situation)
- Build suspense (as the conflict develops)
- Reach a climax (a climactic occurrence is precipitated by the forces in conflict)
- Show the resolution

This is not a formula—it’s a definition. Unless those elements are present in a work, it is not a story. It may be something else, but it’s not a story. The basic elements listed above are in every story from Little Miss Muffet to War and Peace.

Having those elements present does not make something a good story—just a story.

In order to make a good story a writer needs two things—the skill and craft to communicate ideas effectively, and...the ideas themselves. In other words, he or she must be able to say things in a way that reaches the audience—and he or she must have something to say.

It’s not as easy as it sounds. The skill and craft of communicating in writing is knowing how to effectively organize abstract ink smudges—letters—into larger and larger groups—words, sentences, paragraphs, scenes, literary devices, sequences... stories. That’s far too ambitious a subject for this page—but if you want to be a writer you’ve got to be able to make the smudges serve your purpose. You’ve got to know what foreshadowing and parallel construction are, and be able to use them and other devices effectively to communicate your points within a story. Remember, we all use the same words as Hemingway—it’s how they’re organized that counts.

As for having something to say—some point, some insight, some idea to share through a story—that comes from within.

Got something to say?

Look around in there. You probably do.

Give it a try!



# MARVEL COMICS



## Marvel TRY-OUT

If you can write, pencil, ink, letter or color outstandingly well, we do indeed want you. We're always looking for more talented creative people, and we probably always will be.

This book provides a perfect opportunity for you to create samples which you can use to demonstrate your creative abilities to us. If you send sample pages to us, a qualified editor will examine your work and judge it fairly.

We won't be able to give critiques or instructions. Unless you're good enough for us to offer you work, you'll receive only a polite no thank-you letter from us in reply.

Please include on each page of your submissions your name, address, and phone number. If you want your samples back, **you must enclose return postage**. Otherwise, they'll be thrown away. Send submissions to:

**Submissions Editor  
Marvel Comics Group  
387 Park Avenue South  
New York, N.Y. 10016**

Understood? Okay.

I believe that very few creative fields offer opportunities equal to what we offer at Marvel Comics. This is a great place to work.

Good luck!

Jim Shooter  
Editor in Chief



A Pyramid Scan



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